

THE DREME-STYLE



MICHAEL L.V. BUTLER
and His Circle

Programme

of the evening's events
for the Private Reception
given in honour of the
exhibition entitled:

THE DREME-STYLE



MICHAEL L.V. BUTLER
and His Circle

5 March. 1976 A.D.

EVERSON MUSEUM, SYRACUSE, NEW YORK



Tea-Time

Tea-time; a gentle time
for gentle people.
The mild dusk hovers
neither night nor day,
With shadowy indecision;
the widening ripple
Of sleep's low-tide still ebbs;
placid and grey.
Sleep is not yet.
Now round the little board
Gather the friends,
the clock's repeated stroke
Stresses the hour,
the fragrant drink is poured.
Tea-time: a gentle time
for gentle folk.

—Leonora Speyers



IN THE GALLERY



The Video Work of Michael L.V. Butler

Over the past three years the artist has created various works on video which have been titled "Our Lady of Saturday Night." Here, seen separately, yet thematically joined, are the works in the order in which they were produced:

I

(the prologue): "Our Lady of Saturday Night" — 1972-1973

II

"Harriet Hune" (a fragment from a novelette) — 1973

III

"Those Numbered Hearts" — 1973

IV

"Adeleine in Ruins (Die Tunten)" — 1974

THE CAST



IN THE PROLOGUE

The Boy	Robert Rosenbaum
His Muse	Carole Hanscom
His Imaginary Friend	Karen Baldi
The Other Boy	Clinton Roberts
Our Lady of Saturday Night	Melissa Hocking
The Apparition	Herbert Yetter
The Ingenue Lead	Billie-Marie Gross
Her Servant	Leah Hocking
Her Dog	Mercury
Dancers	Rosalyn Weintraub, Natalie Murphy
Mourners	Runora Hine, Heather Westcott, Deborah Smith, Marie Spanos, Linda Chupp, Anne Olsen, Jo-anne Cronin, Sue Goldenburg, Paul Tellstrom, Jack Laskowski, Ann Capotosto, Chris Brigham, Debbie Capolupo, Michael Halaburka

IN "HARRIET HUME"

Harriet Hume	Lara Deane
Vyvyan Tearstaine	Billie-Marie Gross
Nitchka, Countess of Bascombe	Kathleen Easton

IN "THOSE NUMBERED HEARTS"

Marge Laskus	Karen Durkot
Chickie Hotchkiss	Helen M. Foley
Kino Kaczlukus	Billy Ahearn
Dodi Sheenan	Cheryl Strickland
Naomi VanHuesen	Billie-Marie Gross
Left-Over Louie	Sam Giovannazo
Rita-Rose di Stephanado	Kimette
Mr. Earl	Michael Butler
Policeman	Joseph Pollack

IN "ADELEINE IN RUINS": (DIE TUNTEN)

Dancers	Paul Trupid, Shirley MacMahon
The Moon	Edyth Lang
Alonzo	Michael Butler
B. L.	Sam Giovannazo
Adeleine Amphion	Lara Deane
Carlyle Amphion	Robert Hoover
Madame Verova	Billie-Marie Gross
MaX	Harris Thor
Florette (a former silent movie star)	Kimette
Dancers	Melanie duBois, Ebok
Revelers	Laurie Gehrlein, Wendy Shure, Candida Lloyd, Penelope Lloyd, Stan Orzel, Barbara Lokomowitz, Peer Bode, Meryl Blackman, Corey Pinkin, Joseph Castagna, Carol Bakic, Jon Phipps
In the torture chamber	Michael Anderson, Carol Bakic, Jon Phipps, Katie Winterstein, Evangelos Dousmanis

Preliminary Editing and Sound Mixing
by W. Bradley Lemery and Harris Thor

Costume Assistants Nan Hocking, Katie Winterstein
Technical Supervision David Jones,
Sherry Miller, Ralph Hocking
Camera Assistance Meryl Blackman, Peer Bode,
Bill Prehovitz, Ken Dominick
Head Cameraman on the Prologue, 'Harriet
Hune' and 'Those Numbered Hearts' W. Bradley Lemery
Head Cameraman on 'Adeleine in
Ruins (Die Tunten)' David Michalak

ACKNOWLEDGMENTS



WRITTEN, DESIGNED, AND DIRECTED BY MICHAEL L. V. BUTLER

Produced in cooperation with The Experimental Television Center.

Special acknowledgments: Mr. Chris Ward for his automobile, Mr. Vitali of Vitali Motors for his automobiles, the Tri-Cities Opera Workshop, The Evening Press, Mr. Tom Cawley, Mr. Jerry Handte, Dick's Sporting Goods, John Butchko, Mr. and Mrs. Peretz, Mr. and Mrs. Miller, Mr. and Mrs. Ainslie, Maryella Hart, McLean's, Mr. Lou Francovill.

FILM



"FRANKIE AND THE FANTASIES"—(excerpt)
a film by David Michalak

Frankie	Michael Butler
Mary Lu	Billie-Marie Gross

"THE RETURN" (excerpts: a work in progress)
a film by David Michalak

Martha	Billie-Marie Gross
The Girl	Nancy Michalak
The Priest	Michael Butler
Elmo Myers	David Gardner
The Frog-man	Ron Bucek
The Demon	Jerry Michalak

I

'Unexpected Death'

II

'In Memory of Elmo'

III

'Reunion in the Greenhouse'

"POLYNA"

(excerpts: a work in progress)

Entire production written, designed and directed by Michael L. V. Butler
(from an idea suggested by Messrs. Philip Magnuson and Robert Quidone)

Assistant to the Director — David Michalak

Cast

Billie-Marie Gross	as	Polyna
Michael Convertino	as	Philip
Miss Florence Lawrence	as	the nun
Bill Gable	as	Octavian
Johanna Pavlis	as	Olympe
Kevin Barry	as	the Baron
Kathleen Easton	as	the Baroness
Michael Butler	as	Gasparr
Cheri Crouse	as	the servant
Michael Orzel	as	the page
(the emblematic) Mme. Suzy	as	Mme. Betin

MUSIC

WORKS BY MICHAEL CONVERTINO (1954-)

IN THE GALLERY

THE CASKET LETTERS OF ROSIE Winter 1976

- I. Letter to Rosie from Sam Spring 1951
- II. Letter from the Shadow to Rosie and Sam Summer 1962
- III. Letter to Sam from Courtney Winter 1976
- IV. Letter from Rosie to Pettie Undated

Fiddle: Andrea Andros; Sound board: Marc Falcone

IN CONCERT

PASSERO BRING ME THE LUCK OF LOVE AGAIN

(String quartet no. 1) Winter 1975

In three connected movements

Violins: Andrea Andros, Lydia Werbizsky; Viola: Armin Boyajian; Violoncello:
Holly Wilson

STOLEN APPLES Autumn-Winter 1975-1976

Performed by the composer

IN CONCERT — to be presented on April 2nd

FEEDING DOVES Autumn-Winter 1975

Soprano: Mary Ann Ferriolo; Piano, tape realization, and choreography by the
composer; Set design: M. L. V. Butler; Costumes: M. L. V. Butler and the
composer; The Woman: Billie-Marie Gross; The Pilot: anonymous

THE HANDSOMEST DROWNED MAN IN THE WORLD Winter 1976

Text by Gabriel Garcia Marquez; Set by M. L. V. Butler and the composer; In-
troducing Johanne Pavlis

Preface to "STOLEN APPLES"



The psychological assumption necessary to the making of this work is that the unreal world, the irrational, the poetic, the dream, pre-exists the real and ordered world; that is, that the latter is a small, precariously representative extension of a person's life accomplished through the selection of aspects of the former.

The player attempts to set up certain categories of expression or a real world, as a tenable hypothesis for the explanation of something in the unreal. In this case, he does it by taking the meanings of an ungiven but emotionally broken phenomenon and trying a fixed regime of acts, caricatures and utterances by which to speak those meanings—hence to release them and deaden the interior world. That the primary mover is broken or despairing is not as important as the gradual occurrence of what might be the antithesis of the player's objective. The acts of release-extension are unsuccessful. Nothing is really lived out. The despair is not translated but remains in mid-air as if caught. Its possible alteration in character is not ascertainable. It is not even capable of looking at its own madness. It simply exposes, or we assume it does, the player's nuclear self and a function of exchange without identifying or clarifying that self or with out exchanging anything. It is a dream itself, a dream which finds its expression in the player's attempt to borrow/steal forms for its expression. Because it is the player's dream, the result is singularly experiential—it happens to one person and nothing goes out to the exterior world which survives. The action of one motion going to the next serves only to cycle the whole event and its parts—to turn them on themselves for themselves.

If music is a body invested with language cells, this music is one in which the cells are mute. The presence of the audience, then, and the relationship between player and audience seems dreamlike but it is (in terms of the positing of the opening assumptions) in fact, real, because it is a stylized dream, an enclosed act, a meeting of people gathered for the purpose of looking at the

player. And it, like the player's attempt, is frustrated because we watch the player but we know nothing of him except perhaps when one aspect of his dream intersects our own. If the work has light then; that is, if it is visible, it occurs the way moons, stars, and street lights do, as light that needs darkness and its secrecies in which to live.

When I hear this piece, I will be an intruder. I will feel like the small child who reaches into his neighbor's yard to steal a wild apple and then flees with as much guilt as pleasure.

